



CIEE Global Institute - Paris

Course name:	Music, Media, and Public Spheres
Course number:	(GI) COMM 3005 PAFR
Programs offering course:	Paris Open Campus
Open Campus Track:	Communications, Journalism, and New Media
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Fall 2019

Course Description

This course examines music markets and the ongoing evolution of the music industry with a focus on the cultural and social influence of music, the changing perspective of music consumers, and the role of artists and producers. Students will learn about varying debates and models within the music industry, the interaction of music with other media, and the intersection of traditional music forms (radio, records, and concerts) with new technologies such as on-line audio streaming. The course will also explore the importance and economic contribution of popular and alternative music festivals. Utilizing the city as a field site for study, this course will encourage students to engage with a range of music performances and events. The course is taught using a dynamic mix of lectures, case study discussions, student presentations, and a field trip to a local music label.

Learning Objectives

By completing this course, students will:

- Develop a critical understanding of the music industry and discuss the role of the artist
- Develop problem solving and communication skills for students through coursework
- Evaluate and situate the socio-cultural ethics, politics, and messaging in popular music in the host country
- Explore case studies where popular music has impacted upon society internationally, nationally, and locally.

Course Prerequisites

Students should have completed a level 2000 class in music, anthropology, marketing, or critical theory prior to taking this course.

Methods of Instruction



The course will be taught using lectures, seminars, case study discussions, group presentations or performances, as well as field trips to local venues, street performances, and music-related businesses or organizations. Classroom activities will involve group work and critical discussion groups considering and arguing on key debates facing the music industry today. Students will also be expected to carry out an ethnographic field observation task at a local music event, and present their notes to class for discussion. Invited guest speakers, musicians or producers, will add to the learning objectives of this course.

Assessment and Final Grade

- | | |
|------------------------------------------|-----|
| 1. Group Presentation / Performance: | 20% |
| 2. Web Media Project: | 20% |
| 3. Learning Blog Entries / Short Essays: | 20% |
| 4. Final Essay: | 20% |
| 5. Class participation: | 20% |

Course Requirements

Important: all course assignments must be turned in on time. Any late submissions, or assignments not delivered on the due date (such as presentations) will receive a grade of 0%.

Group Presentation / Performance

Students in small groups of three must conduct a 15-minute presentation on a performance we did not attend together, or alternatively students (as individuals or small groups) perform original compositions to reflect and articulate the themes and topics explored in this course. The presentation must include critical observations of the venue (sound management, crowd control, revenue creation opportunities) and audience (market identification, i.e. age, gender, ethnicity, socio-economics). The performance must creatively address how the music industry is subject to cross-pollination in multiple media formats (cinema, TV, radio, personal music players, console games) and how messages are altered or conveyed in these formats.

Web Media Project

Students in small groups will develop a small website, using a variety of multimedia forms, as a snapshot of a popular music genre where live performances are accessible in Paris. This website will comprise of hyperlinks to other sites relating to the genre, as well as original audio, motion-picture, and / or recordings from their site visits in Paris. The original data captured by students can relate to venues, performances, or public advertisements of the music genre (including track / album sales advertising, live concert adverts, other live



appearances by public figures relating to the music industry). The quality of the project will be measured by the students' collective ability as a group to develop an accessible, easy-to-navigate website that utilizes a range of multimedia to represent a discourse on language and representation within the music industry in Paris.

Two Learning Blog Entries / Short Essays

Short essays or learning blogs are 1000-1250 words in length and engage with examples of popular music, or popular music events, and an evaluation of the music or event, exploring the intertwining of display, symbolism, and group identity. More detailed instructions will be given in advance of each assignment. Each paper must include at least 2 scholarly sources. These papers will be graded based on the students' ability to critically deconstruct the symbols and narratives present in the music or event, and how these relate to the creation of, or manipulation of, a popular music market.

Final Paper

The final paper is 1750 words long. This paper must be an in-depth analysis of one of the topics discussed in class, and include and discuss at least 5 scholarly sources. The paper will be graded according to the ability of the student to develop a coherent and critical argument addressing the essay question, whilst demonstrating comprehensive understanding of the readings from the course.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Course Attendance and Punctuality

Regular class attendance is required throughout the program, and all unexcused absences* may result in a *lower participation grade* for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning and the final course grade will be lowered by 3 percentage points.

*Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked



present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, *excessively tardy (over 15 minutes late) students will be marked absent. Attendance policies also apply to any required co-curricular class excursion or event*, as well as to Internship, Service Learning, or required field placement.*

**With the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.*

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. *No make-up or re-sit opportunity will be provided.*

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	Potential reduction of participation grade
10 – 20%	2	Written warning; reduction of final grade by 3%
More than 20%	3	Automatic course failure, and possible expulsion

Weekly Schedule



Please note this schedule is subject to change if opportunities arise to enhance the curriculum.

Week 1 Orientation Week

Class 1:1 Introduction to class

This opening lecture will introduce students to key terms and present an outline of the prominent debates in popular music studies. By the end of this lecture students will have gained fundamental knowledge and awareness of the variety of approaches used to understand and discuss popular music.

Week 2

Class 2:1 Cultural Production and Popular Music

Through a deconstruction of Adorno's criticisms of popular music, this lecture will demonstrate to students the multiple and significant meanings and representations found in the popular music industry. Students will learn how the popular music industry shifts between being considered a creative industry and an executive-driven market. Co-curricular to the Philharmonie de Paris, Museum of Music.

Reading: Middleton, Richard. 2009. "The 'Problem' of Popular Music." In *Musical Belongings: Selected Essays*. Ashgate: Burlington. Pp. 75 – 88.

Class 2:2 Artist and Aesthetics in Popular Music

Students will explore concepts such as the role of the artist, the art, and the audience in cultural production. In evaluating the role of the audience in this dynamic relationship, students will also explore the function and impact of recording and representation in preparation for the Web Media Project.

Reading: Middleton, Richard. 2009. "The 'Problem' of Popular Music." In *Musical Belongings: Selected Essays*. Ashgate: Burlington. Pp. 75 – 88.

Class 2:3 The Screen and the Stage in Popular Music

Students will also attend and evaluate a musical production. Students will participate in a critical discussion deconstructing Ennio Morricone's soundtrack to the movie, *The Mission*, and the musical production. This exercise will examine where the boundaries of 'high' and 'low' art are blurred in the contexts of screen and stage music.

Due Date for submission of first short paper.

Week 3

Class 3:1 *Constructing Identities through Popular Music*

Media, music, and public spheres intertwine often in discourses of identity. Debates on the creation of identity through music, or the creation of music from identity, are examined in this lecture on popular musical forms.

Readings: Negus, Keith. 1996. "Identities." In *Popular Music in Theory: An Introduction*. Polity Press: Cambridge. Pp. 99 – 135; Larkey, Edward. 1993. "Chapter 7," *Pungent Sounds: Constructing Identity with Popular Music in Austria*. Peter Lang: New York. Pp. 149 – 172.

Class 3:2 *Community and Subculture in Popular Music*

Students will evaluate the multifaceted features of identity in music, with particular emphasis on the comparison of community-oriented identities and subcultural identities.

Readings: De Nora. 2006. "Music and Self Identity." In Bennett et al. *The Popular Music Studies Reader*; Gilroy. 2006. "'Jewels Brought in from Bondage': Black Music and the Politics of Authenticity." In Bennett et al. *The Popular Music Studies Reader*; Simonett. 2006. "Technobanda and the Politics of Identity." In Bennett et al. *The Popular Music Studies Reader*.

Class 3:3 *Music and Memory in the Public Sphere*

Throughout parts of Europe, music in the public sphere can lead to significant social disorder, which sometimes even turns violent. This lecture provides an ethnographic account of the loyalist parading culture of Northern Ireland, and invites comparison with other contestational musical forms in French culture.

Through this lecture students will be invited to consider to role of the state in policing and controlling public performances of music.

Readings: Casserly. 2014. "Parading Music and Memory in Northern Ireland." *Musica é Cultura*, Vol 9; Casserly. 2010. "The Fyfe and my Family." *Irish Journal of Anthropology*, Vol 13 (1).

Due date for submission of second short paper.

Week 4

Class 4:1 *Popular Music Industry*

Through examining case studies in Europe where local government works alongside the popular music industry, this week evaluates what potential impact such partnerships have on engagement in the creative arts.



Reading: Simon Frith. 2006. "The Industrialization of Music." In Bennett et al. The Popular Music Studies Reader.

Class 4:2 Local Music Industry

During this class students will tour, examine, and evaluate Paris, to explore questions relating to the impact on local popular music from development, diversity, socio-economic changes, and gentrification. Students will examine the conflict of interpretation and representation ongoing in the French capital. Emphasis will be placed on French hip-hop, Northern African, and African musical production.

Class 4:3 Dissemination and Amalgamation: Popular Music and Telecommunications

In recent years music has moved from the domain of radio and speaker to an integral part of the cinematic and television experience. This session explores the development of music television, and the revival of musical cinematography and television productions.

Readings: Kraft. 2006. "Musicians in Hollywood: Work and Technological Change in Entertainment Industries, 1926-1940." In Bennett et al. The Popular Music Studies Reader; Smith. 2006. "Popular Songs and Comic Allusion in Contemporary Cinema." In Bennett et al. The Popular Music Studies Reader.

Due date for submission of Web Media Project.

Week 5

Class 5:1 Socio-Political Movements and Music

Demonstrating again the interconnectivity between music and public spheres, this week examines the complex role of music in significant socio-political movements throughout the Western hemisphere. Case studies include the influence of music during the US civil rights movement, fascism and music, and the role of the popular music industry during the charitable campaigns for Ethiopia.

Readings: Turino, Thomas. 2008. "Music and Political Movements." In *Music as Social Life: The Politics of Participation*. University of Chicago Press: Chicago. Pp. 189 – 224; Rijken, Stan and Straw, Will. 1989. "Rock for Ethiopia." In Simon Frith (editor), *World Music, Politics and Social Change: Papers from the International Association for the Study of Popular Music*. Manchester University Press: Manchester. Pp. 198 – 209.



Class 5:2 *Black Popular Music*

This lecture explores the rich and diverse tradition of Black music in the US, Europe, and worldwide. The session will examine how the music industry typically represents persons of African descent, with particular reference to stereotyping of 'gang' identity, violence, drugs / alcohol, sex, and women.

Readings: Eyerman, R. & Jamison, A. 1998. "The Movements of Black Music: From the New Negro to Civil Rights." In *Music and Social Movements: Mobilizing traditions in the twentieth century*. Cambridge University Press: Cambridge; Rose. 2006. "Voices from the Margins: Rap Music and Contemporary Cultural Production." In Bennett et al. *The Popular Music Studies Reader*; Waksman. 2006. "Black Sound, Black Body: Jimi Hendrix, the Electric Guitar, and the Meaning of Blackness." In Bennett et al. *The Popular Music Studies Reader*.

Class 5:3 *Group Presentations*

Students will coordinate in small groups the running order of their speakers / performers
Due date for submission of group presentation.

Week 6

Class 6:1 *Gender and Popular Music*

How do gender and popular music interconnect? This lecture will explore the 20th-century development in the popular music industry of women's roles and representations, examining case studies where stereotypes and traditional gender roles are openly challenged in the public discourse through popular music.

Readings: Bayton. 2006. "Women Making Music: Some Material Constraints." In Bennett et al. *The Popular Music Studies Reader*; Gottlieb and Wald. 2006. "Smells Like Teen Spirit: Riot GRRRLS, Revolution, and Women in Independent Rock." In Bennett et al. *The Popular Music Studies Reader*.

Class 6:2 *Music Label Exercise*

Students in small groups will develop a new label and present the start-up to the class in a mock investor proposal, with the instructor taking the role as an investor. This exercise requires students to amalgamate the previous classes and concepts relating to music sounds and market, marketing of music, talent acquisition and development, dissemination of music, and revenue.

Class 6:3 *Popular Music of France*



This final class will conclude by meditating on the various meanings that the word “popular” can have in French culture. Through a structured co-curricular to three sites related to popular music over the last two centuries – the Opéra Comique, a French jazz “cave”, and the community artistic outreach space le 104, students will consider how this notion has evolved through musical creation and performance.

Final written essay due.

Course Materials

Required readings

- Bennett et al. 2006. *The Popular Music Studies Reader*. Routledge: London
- Eyerman, R. & Jamison, A. 1998. “The Movements of Black Music: From the New Negro to Civil Rights”. In *Music and Social Movements: Mobilizing Traditions in the Twentieth Century*. Cambridge University Press: Cambridge. Pp. 74 – 105
- Larkey, Edward. 1993. “Chapter 7”. *Pungent Sounds: Constructing Identity with Popular Music in Austria*. Peter Lang: New York. Pp. 149 – 172
- Middleton, Richard. 2009. “The ‘Problem’ of Popular Music”. In *Musical Belongings: Selected Essays*. Ashgate: Burlington. Pp. 75 – 88
- Negus, Keith. 1996. “Identities”. In *Popular Music in Theory: An Introduction*. Polity Press: Cambridge. Pp. 99 – 135
- Rijven, Stan and Straw, Will. 1989. “Rock for Ethiopia”. In Simon Frith (editor), *World Music, Politics and Social Change: Papers from the International Association for the Study of Popular Music*. Manchester University Press: Manchester. Pp. 198 – 209
- Turino, Thomas. 2008. “Music and Political Movements”. In *Music as Social Life: The Politics of Participation*. University of Chicago Press: Chicago. Pp. 189 – 224

Optional Readings

- Barry, Barbara R. 2009. “In Adorno’s Broken Mirror: Towards a Theory of Musical Reproduction”. *International Review of the Aesthetics and Sociology of Music*. Vol. 40, No. 1. Pp. 81 – 98
- Andy Bennett. 2010. “Classic albums: The Re-presentation of the Rock Album on British Television”. In Ian Inglis (editor) *Popular Music and Television in Britain*. Ashgate: Burlington.
- Breen, Marcus. 1993. “Making Music Local”. Bennett, T. et al. (editors) *Rock and Popular Music: Politics, Policies, Institutions*. Routledge: London. 66 – 82

Academic Integrity

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled



from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own.*

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an "open book" basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad.*

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.
- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate,



require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.